

Authorized Edition

**guitar**

Guitar • Vo

# SLAYER

## HELL AWAITS

WITH  
TABLATURE

# HELL AWAITS



Cherry  
Lane  
Music





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# Hell Awaits

Words by Kerry King  
Music by Jeff Hanneman and Kerry King

F5 8fr. C#5 4fr. E5 7fr. D#5 6fr. B5 7fr. C5 3fr. B5<sup>11</sup> 13fr. F#5 13fr. A5 5fr. D5 5fr. A<sup>b</sup>5 4fr. G5 3fr. #5<sup>11</sup> 9fr.

Tune down 1/2 step:

- (6) = E<sup>b</sup> (3) = G<sup>b</sup>  
(5) = A<sup>b</sup> (2) = B<sup>b</sup>  
(4) = D<sup>b</sup> (1) = E<sup>b</sup>

Free time

Intro N.C.(E5)

Heavy Rock ♩ = 109

(6) open

E

Riff A

Intro N.C.(E5)

(Spoken backwards, repeatedly:) Join us.

Welcome back!

Fade in (approx. 103 sec.)

Fade in (approx. 103 sec.)

\*Play random gtr. sound effects, achieved by slowly depressing and releasing trem. bar w/L.H. while scraping sixth and fifth strings (moving between neck pickup and 12th fret).

w/Riff A (5 times)

F5

E5

w/Riff A (5 times)

B<sup>b</sup>5

slack

E5

F5

G#5 E5

slack

trem. bar

slack

pick slide

F5

B<sup>b</sup>5

A5

E<sup>b</sup>5

sl.

sl.







N.C.(E5) Bb5 N.C. Bb5 E5 F5 N.C.

P.M.(slight) P.M. P.M. P.M.

F#5 N.C. F#5 F5 E5 C5 A5 Bb5 E5 G5 F#5 F5 E5 C5 E5 F5 E5 F5

Play 5 times Faster ♩ = 132

P.M. P.M. P.M. P.M.

E5 F5 E5 G5 E5 F5 E5 F5 E5 G5 F5 G5

F5 G5 F5 E5 C5 B5 C5 D5 G#5 G5

Faster ♩ = 192  
Double time feel  
D5 C#5 N.C.(E5)  
Rhy. Fig. 1

sl. sl.

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5 (end Rhy. Fig. 1)

1.2.3.

sl. sl. sl. sl.

P.M. P.M. P.M. P.M.



4. 1st, 2nd, 3rd Verses  
N.C.(G5) C5 N.C.(G5) C5 Bb5

D5 C#5 F5 E5

1. Ex - ist - ing on dam - na - tions edge, the priest had nev - er known to  
2.3. See additional lyrics

Rhy. Fill 1-----

Rhy. Fig. 2

sl. P P

7 6 10 9 7

sl. sl.

N.C.(G5) C5 N.C.(G5) C5 Bb5 A5

wit - ness such a vi - 'lent show of pow - er o - ver - thrown.

(end Rhy. Fig. 2)

P P

5 3 5 3 8 7

sl. sl.

w/Rhy. Fig. 2  
N.C.(G5) C5 N.C.(G5) C5 Bb5 N.C.(G5) C5

An - gels fight - ing aim - less - ly, still dy - ing by the sword. Our le - gions kill - ing all in sight, to

Pre-chorus (end Rhy. Fig. 3)

7fr. Rhy. B Fig. 3 6fr. 5fr. 5fr. 8fr. 7fr.  
Eb D A C B

N.C.(G5) C5 Bb5 A5

get the one called Lord. { 1.3. The gates of Hell lie wait - ing as you see.  
2. Priest of Ha - des seek the sa - cred star.

w/Rhy. Fig. 3 (2 1/2 times)

7fr. 6fr. 5fr. 5fr. 8fr. 7fr.  
B Eb D A C B

There's no price to pay, fol - low me. I can take your lost soul from the grave.  
Sa - tan sees the an - swer lies not far. Zom - bies scream - ing souls cry out to you.



⑤6fr. E<sup>b</sup> 5fr. D ⑥5fr. A 8fr. C 7fr. B 2nd time to Coda I ⑤6fr. E<sup>b</sup> 5fr. D ⑥5fr. A F5

Chorus  
w/Riff A

Je - sus knows your soul can - not be saved.  
Sa - tan - ic laws pre - vail, your life is

⑥open E

1. Cru - ci - fy the so called Lord, he soon shall fall to me. — Your souls are damned, your god has fell to  
2. Sac - ri - fice the lives of all I know, they soon shall die. — Their souls are damned, to rot in hell and

w/Rhy. Fig. 1  
D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

slave for me e - ter - nal - ly.  
keep the fire grow - ing deep in - side. } Hell a -

D5C#5N.C.(E5) D5 C#5 F5 w/Rhy. Fig. 1 (1st 3 bars only)  
D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

waits! —

D5 C#5 N.C.(E5) 3rd time to Coda II w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda I E5 Coda I ⑤6fr. E<sup>b</sup> 5fr. D ⑥5fr. A 8fr. C

2. The through.

Bb5 A5 Bb5 A5 C5 A5 Bb5 F5

E5 A5 Bb5 A5 C5 A5 Bb5 F5 Play 3 times



Bridge  
A5 Bb5 A5 B5 A5 C5 Bb5

Pray to the moon when it's round.

Rhy. Fig. 4 (end Rhy. Fig. 4)

7 7 8 7 9 7 10 8

w/Rhy. Fig. 4 (3 times)  
A5 Bb5 A5 B5 A5 C5 Bb5 A5 Bb5 A5

Death with you shall then a bound.. For what you seek for can't

B5 A5 C5 Bb5 A5 Bb5 A5 B5 A5 C5 Bb5

be found.. in sea or sky or under ground..

Guitar solo 1 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (7 times)  
C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5

Rhy. Fig. 5

slack sl. P A.H. (15ma) slack

trem. bar slack vib. w/bar A.H. slack

sl. P A.H. pitch: F#










C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5 C#5 E5 D#5 E5 B5

slack slack slack slack

3 10 (10) 12 12 (12)

\*Pull bar up.



Rhy. Fig. 6          w/Rhy. Fig. 6 (4½ times)

A.H. pitch: A $\sharp$ 

P

sl

sl

w/Rhy. Fig. 1  
D5 C#5 N.C.(E5)



D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5

w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda II E5

Coda II

D5 C#5 F5 C5 B5 D#5 E5 F#5

sl. P.M.-----4 P.M.-----4 P.M.-----4

Play 4 times

G5 D#5 E5 F5 F#5 G5 D#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Guitar solo II

Rhy. F#5 Fig. 7

G5 A.H. sl. Fdbk. (8va) trem. bar A.H. sl. Fdbk. (tt) (tt)

\*Depress and vib. simultaneously.

P.M.-----4 P.M.-----4







### *Additional Lyrics*

2. The reaper guards the darkened gates that Satan calls his home.  
Demons feed the furnace where the dead are free to roam.  
Lonely children of the night, there's seven ways to go;  
Each leading to the burning whole that Lucifer controls. *(To Pre-chorus)*
3. Now I have you deep inside my ever lasting grasp.  
The seven bloody gates of hell is where you'll live your last.  
Warriors from hell's domain will bring you to your death.  
The flames of Hades burning strong, your soul shall never rest. *(To Pre-chorus)*



Music by Jeff Hanneman and Kerry King

E5 G5 F#5 D#5 F#5 B5 Bb5 D5 Eb5 F#5 Bb5

O XXXX 3fr. x xxx 6fr. x xxx 5fr. x xxx 6fr. x xxx 9fr. x xxx 8fr. xxxx 7fr. x xxx 4fr.

1 13 13 13 13 13 13 13 13 13 13 13 13

Tune down  $\frac{1}{2}$  step:

⑥ = E♭    ③ = G♭

$$\textcircled{5} = \Lambda b \quad \textcircled{2} = Bb$$

④ = D $\flat$  ① = E $\flat$

Heavy Rock ♩ = 132

*Play 4 times*

Play 4 time

[illegible]

Slower ♩ = 102

E5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass line, also in 2/4 time, with a key signature of one sharp. The bass line is written in a simple, folk-like style. The score is for a single system, with a repeat sign at the beginning of the first staff. The music is written in a simple, folk-like style, with a key signature of one sharp and a 2/4 time signature.

Faster ♪ = 216  
Double time feel  
N.C.

N.C.

Gtr. 1

1000000

[illegible]

C#5  
Both gtrs.

C5

G5

G#5

Both gtrs.

*Play 3 times*

N.C.

[illegible]



[illegible][illegible][illegible]

E5 F#5 F5 E5 F5

The musical notation shows a sequence of eighth-note chords on a single staff. The first four measures are E5, followed by two measures of F#5, then one measure each of F5 and E5, and finally another two measures of F5. Each chord consists of three notes.

2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    4 3  
0 0 0 0 0    0 0 0 0 0    0 0 0 0 0    0 0 0 0 0    4 3    2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    2 2 2 2 2 0 0 0 0 0    3

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a repeating eighth-note accompaniment pattern. The vocal line includes a melodic phrase with a fermata and a final note marked "sl.". The score is divided into two systems, each with a treble and bass staff. The piano part includes a repeating eighth-note accompaniment pattern. The vocal line includes a melodic phrase with a fermata and a final note marked "sl.". The score is divided into two systems, each with a treble and bass staff. The piano part includes a repeating eighth-note accompaniment pattern. The vocal line includes a melodic phrase with a fermata and a final note marked "sl.".







Slower  $\text{♩} = 186$

N.C. B $\flat$ 5 B5 B $\flat$ 5 N.C. C $\sharp$ 5 D5 C $\sharp$ 5 N.C. B $\flat$ 5 B5 Last time to Coda 1 B $\flat$ 5

Riff B (Both gtrs.)

1.2.

3.

D.S. (with repeats) al Coda 1

Coda 1

Faster  $\text{♩} = 192$

Rhy.  
Fig. 3 D5  
(Both  
gtrs.)

1.

2.

Gtr. III

pick  
slide

H P H P H P H P H P H P  
\* A.H. ....  
H P H P H P H P H P H P

\*While hammering on and pulling off with left hand, glide up and down string w/side of right hand (lightly touching it), sounding random artificial harmonics.

Faster  $\text{♩} = 204$

Guitar solo 1

Rhy.  
Fig. 4  
(Gtrs.  
I & II)











\*Slide w/R.H. tapping finger (next 2 bars).

\*Tap w/edge of pick.

(Gtr. IV c

w/Rhy. Fig. 1 (2 times)  
N.C.

D45 N.C.

*D. S. al Coc*

*Play 3*

Kill a - gain!—



# At Dawn They Sleep

Words by Tom Araya  
Jeff Hanneman and Kerry King  
Music by Jeff Hanneman

Tune down 1/2 step:

- ⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 98$

4th time Gtr. I substitute Riff A  
N.C.

Play 6 times D $\sharp$ 5/A $\sharp$

Intro

Gtr. II

*f* P.M. ....

Gtr. I

*f* P.M. ....

N.C.

Rhy. Fig. 1 (Both gtrs.)

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

Riff A

Gtr. I

P.M. ....

P.M. ....

P.M. ....



2

1. A - wak - ened I have be - come. Light now slips a - way. Ma  
2. veil the hid - den cof - fin. Lift the lid of ter - ror.

nip - u - late\_\_ your mind\_\_      Dark - ness is my slave\_\_      Taste the sins\_\_ of hell\_\_      the  
Feel the dead - ly cold\_\_      freeze you from in - side\_\_      Per - ceiv - ing your in - ten - tions      to

blood that I \_\_\_\_ so crave.      The last thing that you see      is the hun - ger in \_\_\_\_ my eyes. \_\_\_\_  
slay the phan-tom form.      raise the stake in mal - ice.      You can - not plunge it down. \_\_\_\_

F15

Blood - suck - ing crea-tures of the night,                      noc - tur - nal spec - tre hid - ing from the light.

P.M.-----

Cries scream-ing af - ter ev - 'ry fright, ea - ger - ly a - wait - ing plight.

P.M.-----

Gtr.

11

100

Cliff

17

1

---

---

14

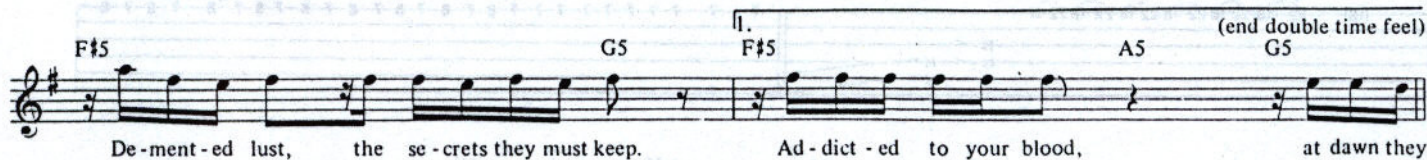
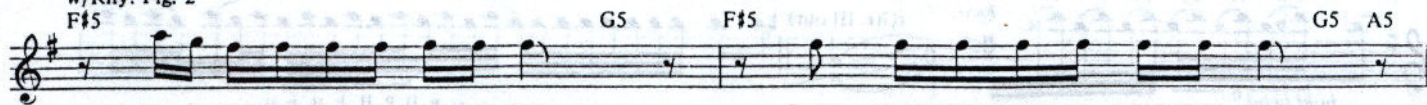
12

10

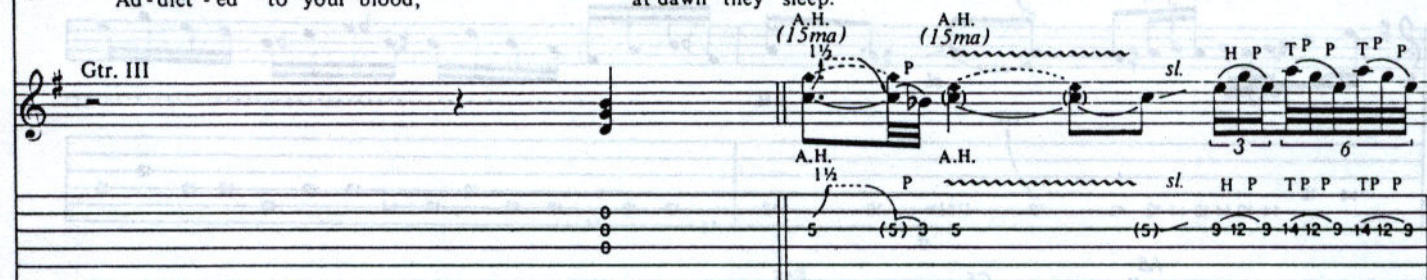
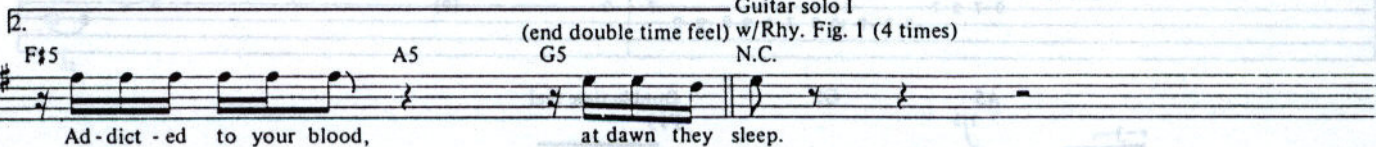
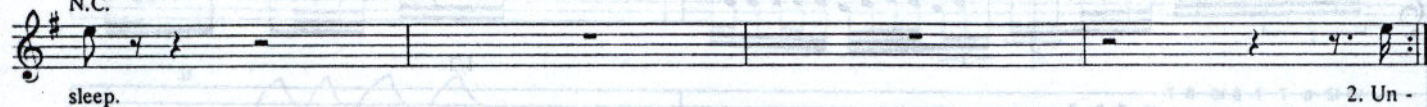
\*Gtr. II indicated to left of slant in tab (throughout).



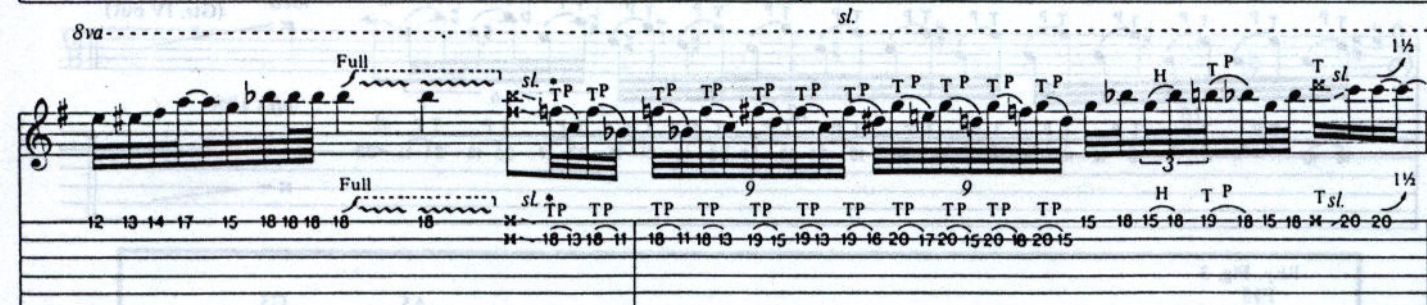
Double time feel  
w/Rhy. Fig. 2



w/Rhy. Fig. 1 (2 times)  
N.C.



A.H. pitches: G E



\*Tap w/edge of pick.





10 12 8 7 7 8 10 8 7  
10 7 8 7  
9 7 9 7  
9 7 9 10 9 7 9 9 9 9 7  
9

Double time feel  
F#5

A5 1/2 G5

sl

P.M.

14 12 14 12 14 12 11 12 (12) 10 12 14 13 12 12 13 12 13 12 13 13

[illegible]

H \*TP TP TP TP TP TP TP (end double time feel)  
\*Tap w/edge of pick. G5  
A5 loco (Gtr. IV out)  
 8va----- sl.

Rhy. Fig. 3  
F#5  
Gtrs. I & II

P.M. ----- 4

A5 G5

4 4 4 4 3 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 2 7 7 5 5  
2 2 2 2 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 5 5 3 3



2nd time Gtr. I substitute Riff A  
N.C.

Play 3 times

N.C.

Gtr. II

P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

Gtr. I

P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

slight vib.

sl. P P

sl. P P

sl. P P

Faster ♩ = 148  
Half time feel  
N.C. F5 N.C.  
Rhy. Fig. 4 (Both gtrs.)

F5 N.C.

F5 N.C.

P P  
\*Pickup in new tempo.

Gtr. II

Gtr. I

Both gtrs. F5 N.C. F5 N.C. F5 N.C.

(end Rhy. Fig. 4)



2. \*w/Rhy. Fig. 4  
N.C. F5 N.C. F5 N.C.

Be - ware. The im - age un - seen —

Gtr. II

Gtr. I

3 5 4 3 2 1 4 6 5 5

\*1st note is picked and palm-muted.

F5 N.C. F5 N.C. F5 N.C.

stalks your soul,—your corpse re - deem. E - ter - nal dam - na - tion your just re - ward.— A

F5 N.C. F5 N.C.

serv - ant of our lord— by your ac - cord. Ad - mon - ish of

\*w/Rhy. Fig. 4 (1st 7 bars only)  
F5 N.C.

\*1st note is picked and palm-muted.

F5 N.C. F5 N.C.

cru - ci - form. Im - pale - ment. Im - mor - tal - i - ty's scorned.

F5 N.C. F5 N.C. F5 N.C. F5 G#5

Rise. Hold fast your faith.— To lie dor - mant is cer - tain death.

(Both gtrs.)

E5 F5

P.M.-----4 P.M.----4 sl P.M.-----4 P.M.

9 7 0 0 0 0 0 0 9 10 7 8 sl 9 7 0 0 0 0 0 0 10 8



N.C.  
Gtr. II

Play 3 times

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. I

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/Rhy. Figs. 5 & 5A (both 8 times)

E5 F5 E5 F5 E5 F5 E5 F5

Driv - en by the in - stinct of cen - tu - ries of hor - ror im -

grad accel. (till double bar)

E5 F5 E5 F5 E5 F5 E5 F5 (end half time feel)

plant - ed on the brain Kill. of the sick - 'ning par - a - site. Kill.

(Kill. Kill. Kill. Kill. Kill. Kill. Kill. Kill.)

E5 F5 E5 F5 E5 F5 E5 F5

Linked 'to - geth - er by one trait, the help - ful need to kill. Kill.

(Kill. Kill. Kill. Kill. Kill. Kill. Kill. Kill.)

Gtr. II

Gtr. I

9/2 9/2 10/3 10/3

0 0 1 1

Rhy. Fig. 5

Gtr. I

P.M. P.M.

Rhy. Fig. 5A

Gtr. II

P.M. P.M.



# Praise Of Death

Words by Jeff Hanneman  
Music by Kerry King

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Fast ♩ = 196

1.2.3.

N.C.  
Rhy. Fig. 1

(end Rhy. Fig. 1)

\*slight P.M.

P.M.-----4

\*Play slight P.M. on all repeated sixteenth notes on low stgs. (throughout).

4.

1st, 2nd, 3rd Verses  
E5 B♭5 N.C.

1. De - ceased in mind, de -  
2.3. See additional lyrics

Rhy. Fig. 2

P.M.-----4

E5 C5 N.C. E5 C♯5 N.C. E5 G♯5 G5

cree of death... Black - ened heart, — bap - tized in fire. Ex -

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

E5 B♭5 N.C. E5 C5 N.C. E5 C♯5 N.C. E5 G♯5 G5

er - tion now, — need to blitz — Vi - cious ways — brought up in hell.



# Praise Of Death

E5 Bb5 N.C. E5 C5 N.C. E5 C#5 N.C. E5 G#5 G5

Draw the line, life or death. Po - tent thrust, ex - ces - sive pain.

w/Rhy. Fig. 2 (1st 3 bars only) E5 Bb5 N.C. E5 C5 N.C. E5 C#5 N.C. w/Rhy. Fill 1 E5

Mas - sive dose, a - dren - a - line. Mi - nor threat, can - not de - cline.

Chorus G#5 C5 B5 F#5 G#5 C5 B5 F#5

Strick - en to life, hell on earth, shack - led and bound we lie.

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (1st 3 bars only) G#5 C5 B5 F#5 G#5 To Coda 1. w/Rhy. Fill 2 C5 B5 F#5 C5 B5 F#5 w/Rhy. Fig. 1 (4 times) N.C. 16

Praise of death, life's a dream. We're on - ly liv - ing to die.

2. N.C. F#5

Praise of death, life's a dream. We're on - ly liv - ing to die.

Rhy. Fill 1 E5 F#5 G5

Rhy. Fill 2 C5 B5 F#5 C5 B5 F#5



*Sva-*

En

Sya-

ES

Rhy. Fig. 4

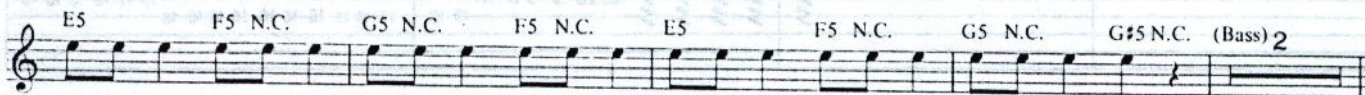
N.C.



Bridge  
w/Rhy. Fig. 5 (2 times)



Run - ing and hunt - ing and slash - ing and crush - ing and search - ing and see - ing and stab - ing and shoot - ing and



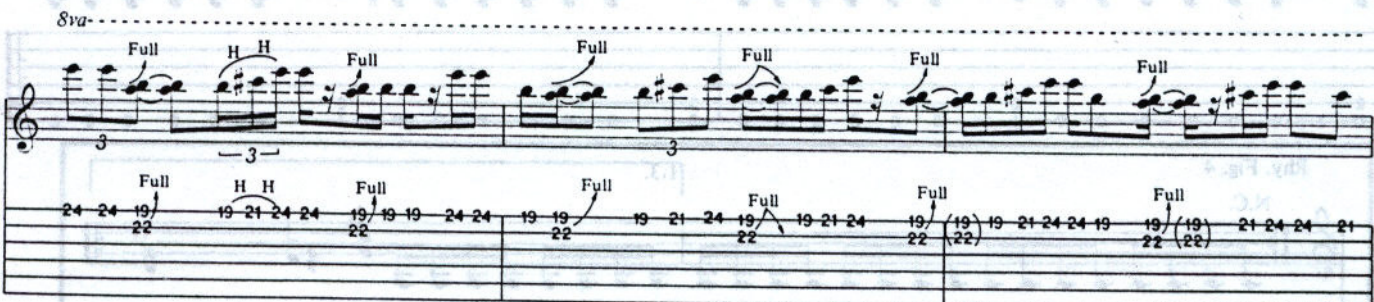
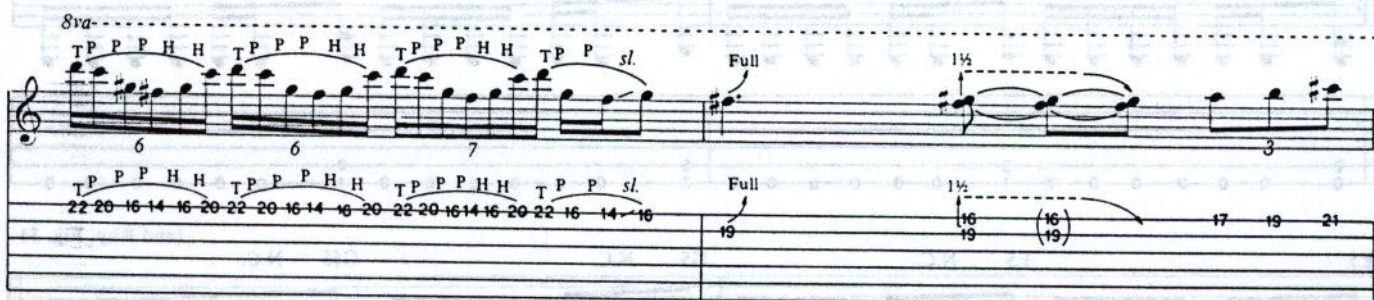
thrash - ing and smash - ing and burn - ing, de - stroy - ing and kill - ing and bleed - ing and plead - ing, then death!

Guitar solo II

w/Rhy. Fig. 6

N.C.

8va-



Rhy. Fig. 6  
N.C.

Play 4 times

E5





Rhy. Fig. 7  
N.C.

G5 F#5 G5

N.C. G5 F#5 G5 C#5



N.C.  
8va-----

G5 F#5 G5 C#5

steady gliss.  
trem. pick

1 1/2

trem. bar

1 1/2

17 19 19 19 19 19 19 19 19 19 19 14 7 10

N.C.  
8va-----

G5 F#5 G5 N.C.

Lead Gtr. II

Harm. (Sva)

Harm.

4 6 6 4 4 1/2 3 1/2

4 6 6 4 4 1/2 3 1/2

3 0 3 15 0 17 10 0 18 0 19

G5 F#5 G5 C#5

N.C.  
Lead Gtr. I  
8va-----

Full

trem. pick

Full

3 1/2 1 1/2

19 0 21 (21) 23 23 19 21 21 19 21 19 22



N.C. 8va- G5 F#5 G5 C#5 N.C.

Full P H P H P H P H P trem. bar slack vib. w/bar

19 22 21 19 21 21 22 22 (22) (22) 19 22 19 22 19 22 19 22 19 0 0 12 (16)

\*Trill and violently shake bar simultaneously.

G5 F#5 G5 N.C. G5 F#5 G5 C#5

8va- \*2½ 1½ loco slack grad. release slack

(12) (16) 20 (20) 0 0 0 (0) (0) (0)

\*Release bar and bend note simultaneously.

w/Rhy. Fig. 7 (1st 3 bars only)  
N.C.

G5 F#5 G5

7 5 4 5 5 4 4 6 4 4 6 4 5 7 7 5 4 7 7 5 4 7 5 4 4 7 7 5 4 7 7 5

w/Rhy. Fill 3  
G5 F#5 G5 C#5

N.C. sl. trem. bar 5 2

4 4 7 5 4 2 5 4 2 5 4 2 0 (0)

Rhy. Fill 3  
G5 F#5 G5 C#5 sl. long slide

5 3 0 0 4 2 0 0 3 0 0 4 (6) (4) (6) (4) 21 sl.



[illegible]

w/Rny. Fig. 8

The musical notation consists of two staves. The top staff has four measures of music. The first measure contains notes G#4, A4, B4, C5, D5, E5, F#5, G5, with fingerings H, P, H, P, H below. The second measure contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings H, P, H, P, H above. The third measure contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with fingerings H, P, H, P, H above. The fourth measure contains notes G4, A4, B4, C5, D5, E5, F#5, G5, with a sl. marking above. The bottom staff has four measures of music. The first measure contains notes G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 7, 9, 7, 9, 7, 9, 7, 9 below. The second measure contains notes G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 7, 9, 7, 9, 7, 9, 7, 9 below. The third measure contains notes G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 7, 9, 7, 9, 7, 9, 7, 9 below. The fourth measure contains notes G3, A3, B3, C4, D4, E4, F#4, G4, with fingerings 7, 9, 7, 9, 7, 9, 7, 9 below.

N.C.(F#5)

H sl. H sl.

H sl. H sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written in a single line, starting with a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109







Bb5  
Sra

7 3

16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16

[illegible]

\*Fade out w/vol. control.

\*w/random effects  
(Band out)

Tempo I  
(Drums)

w/Rhy. Fig. 1 (4 times)  
N.C.

16

D.S. al Coda

\*Approx. 20 sec.



Coda *Sva-*

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Fill 4

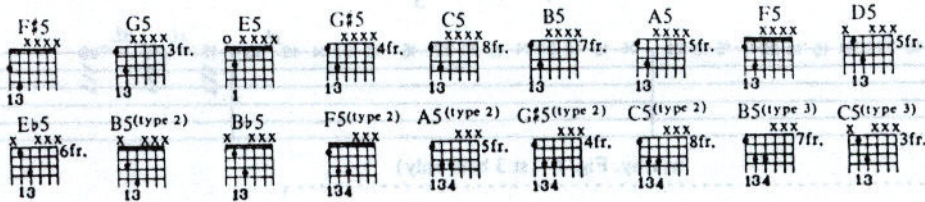
Rhy. Fill 4

### *Additional Lyrics*

2. Victim of life, insanity lives  
Deep in shock intensive care.  
Tables turned, blast of strength.  
Kill at once, time to prevail.  
Begin to crank, feel the rush,  
Start to rage, take to extremes.  
Push too far, overkill.  
Time to die, no way to win. (*To Chorus*)
3. At mach ten velocity,  
Pressure builds, can't take the strain.  
Life blood flows to its grave.  
Dripping sweat, death shall erase.  
Time to think, time to breathe,  
Feel the pulse, life will expire.  
Surging speed, hell afast,  
Cardiac cease to exist. (*To Chorus*)



⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭



NC

Two gtrs.

Two gtrs.


*f*

2 4 1 3 2 4 1 3 5 4 3 2 4 3 5 4 6 5 4 3 5 4 5/2 4/1 5/2 4/1

\*Downstemmed gtr. tabbed on right.

Musical score for "The Fish Song" by F. J. Williams. The score is in 2/4 time, key of D major (two sharps), and consists of 16 measures. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody features a repeating eighth-note pattern with a "P.M." (Palm Mute) marking. The accompaniment consists of a steady eighth-note bass line. The piece ends with a double bar line and a repeat sign.

Double time feel  
w/Rhy. Fig. 1



F#5 G5 E5 F#5

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N.C.  
Rhy. Fig. 2

1.

2.  
(end Rhy. Fig. 2) G#5 (Drum fill)

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (\*4 times)

F#5 G5 E5 F#5

1. Mor - tu - ar - ies, dead of night, my bod - y starts to rise.

2,3. See additional lyrics

\*Play 3 times for 2nd & 3rd Verses.

G5 E5 F#5

In my mind the hor - ror lives to feel death deep in - side. Re -

G5 E5 F#5

lent - less lust of rot - ting flesh to thrash the tomb she lies.

1.  
G5 E5 F#5

Hea - then whore of Sa - tan's wrath, I spit at your de - mise.

w/Rhy. Fig. 2 (1½ times)  
N.C.

Vir - gin child now drained of life, your soul can - not be free,

G#5 C5 B5

not giv - en the chance to rot in hell!



N.C.  
Riff A

Play 3 times

w/Riff A  
N.C.

P.M.-----4

P.M.-----4

pick slide  
(steady gliss.)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. A 'Full' measure is marked with a wavy line and a bracket. The bottom staff is a guitar accompaniment, showing fret numbers (20, 19, 17, 19, 20, 22, 22) and a 'Full' measure. The guitar part includes a 'Full' measure with a wavy line and a bracket. The score concludes with a final measure marked with a '3' over the notes.

[illegible]



B5(type 2) slack A.H. (8va) Eb5 D5 8va- Full Full Full Full 1/2

trem. bar

slack A.H. 7 10 8 7 8 10 sl. sl. 21 24 21 24 (24) 21 24 21 24 21 24 23 1/2

8va- Eb5 B5(type 2) Bb5 loco slack

P 1/2 P 1/2 P 1/2 P 1/2 Full

21 24 21 23 21 24 21 23 21 24 21 23 21 24 21 24 24 24

trem. bar slack

w/Rhy. Fig. 2 N.C. 4 E5 F5(type 2) A5(type 2)

G#5(type 2) C5(type 2) D.S. (take 2nd ending) al Coda B5(type 3)

3. Her

Coda (F5) P.M. die.

Slower ♩ = 180 E5 Riff A F#5 Bb5 E5 (end Riff A)

P.M. - - 4 P.M. P.M. P.M. - - 4 P.M. P.M.

0 0 7 6 0 7 6 0 7 6 6 5 4 5 4 5 0 0 7 6 0 7 6 0 7 6 6 5 4 5 7 (8)

(2) (2) 4 8 (8) 2

0 2 2 0 6



w/Riff A (3 times)  
F5

B5 F5

E5 G5 F#5 B5

C5 E5 D#5 D5

sl

sl

sl

N.C. Bm/E Bbm/E

(Spoken:) Lost souls of the dead form

Rhy. Fig. 4

P.M. P.M. P.M.

Rhy. Fig. 4A

P.M.



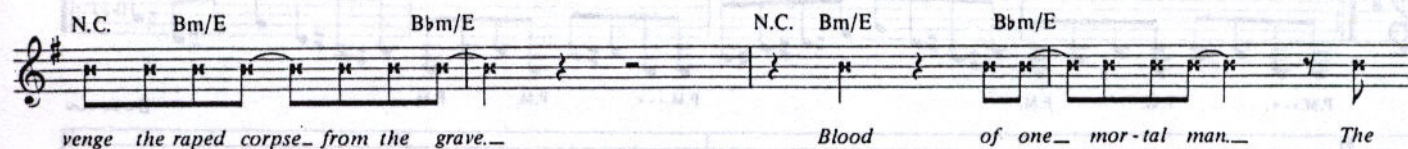
w/Rhy. Figs. 4 & 4A (both 7 times)

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E



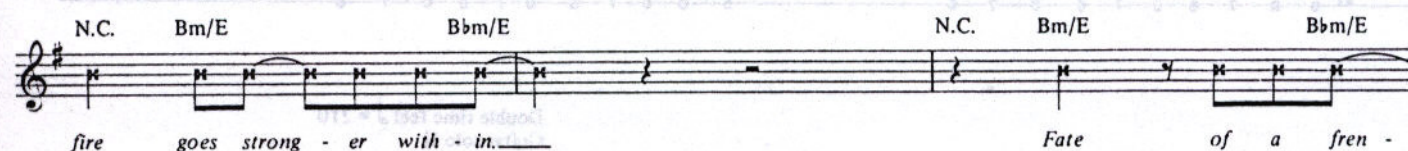
le - gions that burst through hell's gates. Death of one sac - ri - fice to a -

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E



venge the raped corpse from the grave. Blood of one mor - tal man. The

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E



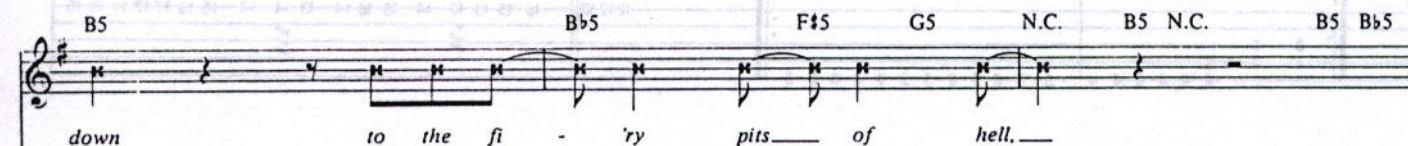
fire goes strong - er with - in. Fate of a fren -

N.C. Bm/E Bbm/E



zied lust. Lu - ci - fer takes my dark soul

B5 Bb5 F#5 G5 N.C. B5 N.C. B5 Bb5

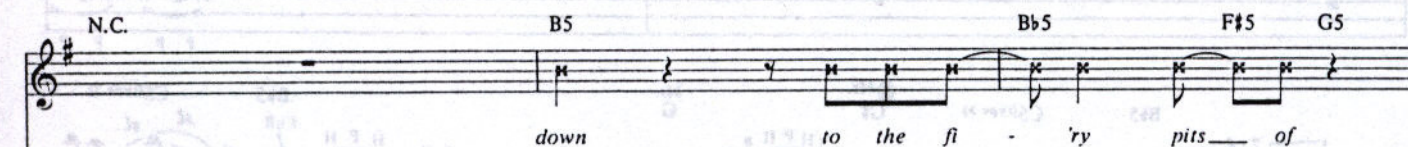


down to the fi - ry pits of hell.

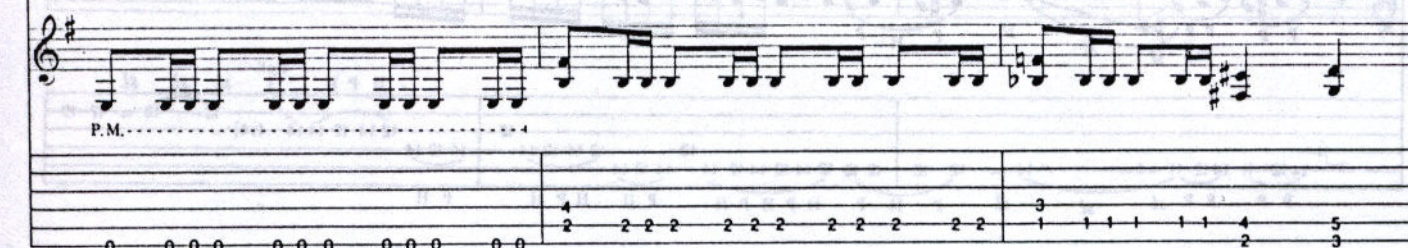


P.M. P.M.

N.C. B5 Bb5 F#5 G5



down to the fi - ry pits of



P.M.







C5 B5<sup>II</sup> C5 D5 A♭5 G5 F♯5 Full  
 grad. release Full  
 \*pick slide sl.  
 19 19 16 16 18 18 15 16 15 16 11 11 17 17 (17)

C5 B5<sup>II</sup> C5 D5 A♭5 G5 F♯5  
 trem. 3 3 3 3  
 P P H P P H P P H P P H P P  
 P P H P P H P P H P P H P P  
 7 5 0 (0) 7 5 0 7 5 0 7 5 0 7 5

C5 B5 C5 D5 A♭5 G5 F♯5  
 2 H P P 3 H P P H P P H P P H P P H P P sl.  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 2 H P P 3 H P P H P P H P P H P P H P P sl.  
 0 7 5 0 7 5 0 7 5 0 7 5 0 7 (7) 5 0 7 5 0 7 5 0 7 5 0

F♯5<sup>IX</sup> sl. rit. \*1½ sl. 1/2 sl. G5 F♯5 sl.  
 \*Pull bar up.  
 1 rit. \*1½ 1/2 sl. sl.  
 24 (24) 15 11

\*Pull bar up.

#### Additional Lyrics

2. The reaper guards the darkened gates that Satan calls his home.  
 Demons feed the furnace where the dead are free to roam.  
 Lonely children of the night, there's seven ways to go;  
 Each leading to the burning whole that Lucifer controls. (To Pre-chorus)
3. Now I have you deep inside my ever lasting grasp.  
 The seven bloody gates of hell is where you'll live your last.  
 Warriors from hell's domain will bring you to your death.  
 The flames of Hades burning strong, your soul shall never rest. (To Pre-chorus)



# Crypts Of Eternity

Words by Tom Araya,  
Jeff Hanneman and Kerry King  
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

6 = E $\flat$    3 = G $\flat$   
 5 = A $\flat$    2 = B $\flat$   
 4 = D $\flat$    1 = E $\flat$

E5 7fr.   C5 3fr.   D#5 6fr.   G5 10fr.   F#5 9fr.   E5(type 2) 7fr.   E5II 1fr.   C#5 4fr.   B5 13fr.   D#5/A# 6fr.  
 D5 5fr.   B5/F# 113fr.   D5/A 5fr.   G5III 3fr.   A5 5fr.

Moderate Rock  $\text{♩} = 109$

N.C.

Rhy. Fig. 1 (Gtr. I)

Intro

mf P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

11 12 14 12 11 12 14 16 11 12 14 16

9 10 12 10 9 10 12 14 9 10 12 14

0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. I & II

11 12 14 12 11 12 14 16 11 12 14 16

9 10 12 10 9 10 12 14 9 10 12 14

0 0 0 0 0 0 0 0 0 0 0 0

F#5 G5 A5 G5 F#5 G5 A5 B5

Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

11 12 14 12 11 12 14 16 11 12 14 16

9 10 12 10 9 10 12 14 9 10 12 14

0 0 0 0 0 0 0 0 0 0 0 0

Guitar solo I  
w/Rhy. Fig. 3 (4 times)

E5 Full F5 G5 F5 G5 A.H. F5 (15ma) sl.

Full sl.

15 15 15 15 15 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

sl.

Rhy. Fig. 3

E5 Gtrs. I & II

F5 G5 F5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

9 10 12 10 9 10 12 10 9 10 12 10 9 10 12 10 9 10 12 10 9 10 12 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



w/Rhy. Fig. 7 (7 times)  
E5 N.C. D#5 N.C. D5 N.C. C5 C#5

E5 N.C. P P D#5 N.C. D5 N.C. H P P P

C5 C#5 H E5 N.C. D#5 N.C. H P P P

D5 N.C. C5 C#5 (cont. in w/Fill 2) E5 N.C. D#5 \*Tapped trill. Tap w/edge of Harm. (Sva) N.C.

Gtr. IV loco trem. bar (w/delay) 1/2 1/2 \*vib. w/bar Harm.

D5 N.C. C5 C#5 E5 N.C. D5 N.C. \*Next 12 bars.

D5 N.C. C5 C#5 E5 N.C. D5 N.C. Harm. (Sva) slack Harm. slack

2 (2) 4 2 (2) 7 (7) (7)

Fill 2  
Gtr. III Sva-7 T sl.  
\*T 22 sl.  
\*Tap w/edge of pick.



Bb5 N.C. Bb5 N.C. Gb5 G5 (J. = J)

your fate. All that lie here are re mains of

w/Rhy. Fig. 1 (2 times)  
N.C.

w/Rhy. Fill 3

w/Rhy. Fig. 2  
F#5 G5 A5 G5 F#5 G5 A5 B5

death.  
Faster ♩ = 196  
A5

Gtr. I (cont. in notation)

Gtr. II

Double time feel  
N.C.  
Riff B (Both gtrs.)

N.C.  
Gtr. II

Gtr. I

N.C.  
Gtr. I

Gtr. II

Rhy. Fill 3

Gtr. II

trem. bar

P.M. .... 4



w/Riff B (4 times)  
N.C.

N.C.

Grind - ing bones, scream - ing skulls. bro - ken by the lapse of time. De -

cayed to pow - der, ash - es to dust. Di - min - ish - ing, dis - in - te - grat - ing man's

— soul — and — mind. —

Gtr. I & II

Gtr. III

P H

3

12 12 10 10 12 12 10 10 12 10 12

\*Chord sounds when left hand is removed from neck of gtr.



w/Riff B (2 times)  
N.C.

Emp - ty space, — tracks — through — out. — I make — my

claim.

Gtr. IV

pick slides

8va- Full Full 1/2 Full 1/2 Full

Full Full 1/2 Full 1/2 Full

10fr. 9fr. 10fr. w/Riff B (2 times)  
D C# D N.C.

Dis - ease en - gulfs, —

8va- loco A.H. (8va) (Gtr. IV out)

A.H.

17 19 17 17 19 19 17 16 17 16 19 16 17 19 15 15 15

H A.H. pitch: G

(end double time feel) 1 & II

⑥open E D5 ⑥open E C#5 ⑥open E E5 ⑥open E D#5 ⑥open E D5 ⑥open E C#5 ⑥open E5<sup>II</sup>

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Play 3 times w/Rhy. Fig. 5 (Gtr. II)

C#5 E5<sup>II</sup> B5 E5<sup>II</sup>

Both gtrs.

\*w/pick slides ad lib (Gtr. II) \*Echo repeat.

#### Additional Lyrics

- Chants of evil incantation fill the murky night.  
Free the devil's knights of hell. Unleash their growing spite.  
Directing power forcibly, the fire of hell is cast.  
Resurrect from crypts of death a demon from the past. (To Chorus)



Words and Music by  
Jeff Hanneman

⑥ = Eb    ③ = Gb  
⑤ = Ab    ② = Bb  
④ = Db    ① = Eb

A5      F5      E5      F#5

XXXX    XXXX    O XXXX    XXXX

5fr.    13    1    13

Intro N.C. Rhy. Fig. 1 (end Rhy. Fig. 1)

5 4 2 2 2 2 2 4 3 2 2 2 2 2 3 2 2 2 2 2 2 2 0 2 5 4 2 p p

The musical score for "w/Rhy. Fill 1" consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter rest, then a half note chord of F#4 and C#5. This is followed by two measures containing a double bar line with a repeat sign. The final measure of the staff is a 3/4 time signature change, followed by a quarter rest and a half note chord of F#4 and C#5. The bottom staff is a bass staff with a key signature of one sharp (F#). It contains several measures with a double bar line and a repeat sign, and ends with a double bar line.

1st Verse  
E5 F#5 G5 E5 G5 Bb5

Fear runs wild in the veins of the world. The

(end Rhy. Fig. 2)

Rhy. Fill 1



w/Rhy. Fig. 2 (3 times)  
 E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5  
 hate turns the skies jet black. Death is as - sured in  
 fu - ture plans. — Why live if there's noth - ing there?  
 Pre-chorus  
 8fr. G 4fr. G# 7fr. B  
 Spec - tors of doom — a - wait the mo - ment. The mal - let is sure and pre -  
 6fr. Bb 3fr. G 4fr. G  
 cise. Cov - er the crypts of all man - kind. — With  
 7fr. B 6fr. Bb 5fr. 4fr. 2fr. D C# B 3 P P Chorus  
 w/Rhy. Fig. 1 (3½ times)  
 N.C.  
 clo - ven hoof — be - gone. Sa - dis - tic minds  
 de - lay the death of twist - ed  
 life. Ma - li - cious world.  
 2nd Verse  
 w/Rhy. Fig. 2 (4 times)  
 w/Rhy. Fill 1 E5 F#5 G5 E5 G5 Bb5  
 The crip - pled youth. — try in dis - may — to  
 E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5  
 sab - o - tage — the car - cass earth. All new life — must  
 E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5  
 per - ish be - low. — Ex - is - tence now — is fu - tile.



Pre-chorus  
N.C.

De - crep - it breath, vile in its

stench. A world in de - cay. Trans -

Chorus  
w/Rhy. Fig. 1 (3½ times)  
N.C.

gres - sor is as one. — Sa - dis - tic minds

de - lay the death of twist - ed  
life. Ma - li - cious world.



E5 F5 E5 N.C.(E5)  
Rhy. Fig. 3

Guitar solo  
w/Rhy. Fig. 3 (8 times)  
N.C.(E5)

Sva-

\*Notes created by pressing stgs. down  
onto edge of neck pickup.

Full Rhy. Fig. 4 loco 3 trem. bar 6







Play 3 times

E5

Con -

3rd Verse  
w/Rhy. Fig. 2 (3½ times)

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

vul - sions take the world in hand, pa - ral - y - sis de - stroys.

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

No - bod - y's out there to save us. Bru - tal sei - zure, now we

w/Rhy. Fill 2  
E5

Chorus  
w/Rhy. Fig. 1 (4 times)  
N.C.

die. Sa - dis - tic minds de - lay the death

of twist - ed life. Ma - li - cious world.

w/Rhy. Fig. 1 (2½ times)

F#5 E5 F5 3

Rhy. Fill 2



## Outro

⑧open

E

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then descends through D4, C4, and B3, ending with a half note A3. The bottom staff uses a bass clef and provides a simple harmonic accompaniment. It begins with a half note G3, followed by a half note F#3, and then a half note E3. This is followed by a quarter note D3, a quarter note C3, and a quarter note B2. The accompaniment then descends through A2, G2, and F#2, ending with a half note E2. The score is divided into two measures by a double bar line. The first measure contains the first six notes of the melody and the first three notes of the accompaniment. The second measure contains the remaining six notes of the melody and the remaining three notes of the accompaniment. The score is written in a simple, clear style suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melody with eighth and sixteenth notes, followed by a long note with a fermata. The piano accompaniment starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a bass line with eighth and sixteenth notes, and a right-hand part with chords and single notes. The second system continues the vocal and piano parts, with the vocal line ending in a long note with a fermata and the piano accompaniment providing harmonic support. The score is labeled 'The Rose Tree' at the top right.

Al Dawn Thee Slayers  
Praise Of Death

musical score for guitar and bass, featuring a tremolo bar and a 'slack' technique.

The musical score for 'The Auld Lang Syne' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a measure with a double bar line and a repeat sign. The melody continues with eighth and quarter notes, ending with a slurred pair of notes marked 'sl.'. The bottom staff is a bass line consisting of single notes, mostly on the first line, with a final measure showing a slurred pair of notes marked 'sl.'.

[illegible]





## ***HELL AWAITS***

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